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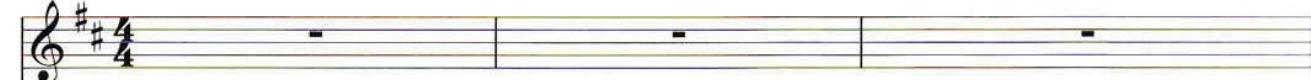
THINGS YOU DON'T HAVE TO DO 24

NEW YORK CITY

BOOGIEWOOGIE.RU

WORDS & MUSIC BY PETER MALICK

♩ = 88



Con pedale

1. I can't re - mem - ber what I
3. And did I men - tion the

planned to - mor - row.
note that I found

I can't re - mem - ber when it's time to go.
taped to my locked front door? _____

When I
It

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B⁷sus⁴ Bm⁷ E⁷ Gsus²

look in the mir - ror, trac - ing lines with a pen - cil, I re - mem - ber
 talked a - bout no re - grets _____ as it slipped from my hands to the

A⁷sus⁴ A⁷ D A⁷

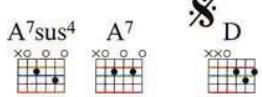
what came be - fore. I want - ed to think there was end - less love un -
 scuffed, tiled floor. I rode the train for hours on end. and

D A⁷ B⁷sus⁴ Bm⁷

-til I saw the light, dim in your eyes.. In the dead of night I found out
 watched the peo - ple pass me by. It could be that it has no end..

E⁷ Gsus²

Just an some - times there's____ love that
 ac - tion junk - ie's.



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won't sur - vive. —
lul - la - by. — }

New York Ci - ty,

such a beau - ti - ful di -



- sease.

New York Ci - ty,



such a beau - ti - ful,

such a beau - ti - ful di -



- sease.

A⁷ D A⁷

To Coda ♪

3. Lau - ra kept all her dis - ap - point - ments
that ev - 'ry dream rested as if

4. We were full of the stuff

D A⁷ B^{7sus4} Bm⁷

locked up in a box be - hind her clo - set door.. She pulled down the blinds.. and
float - ing on a lump - y pil - low sky. Caught up in the whole il - lu -

E⁷ Gsus² A^{7sus4} A⁷

lis - tened to the thun - der. With no way out from the fam - ly store..
-sion, That dreams.. nev - er pass us by..

D A⁷ D

We all told her things.. could get bet - ter, when you just say good - bye..
I came to a tat - tooed con - clu - sion that the big one was knock - ing at the

A⁷ B^{7sus4} Bm⁷ E⁷ BOOGIEWOOGIE.RU

door. I'll lay a - wake one more night,
 What start - ed as a mass de - lu - sion.

 Gsus² 1. 2. D.S. al Coda
 A^{7sus4} A⁷ A^{7sus4} A⁷
 Caught in a vi - sion I want to de - ny.
 Take me far from the place I a - dore.

 ♪ Coda C G B^b F

 A^b 4fr E^b G rit. D

 rit. 8 8

STRANGE TRANSMISSIONS

WORDS & MUSIC BY PETER MALICK

 $\text{♩} = 100$ 

Con pedale

1. I be - lieve,
2° Instrumental

you say

you don't think

that we'll stay,—

Asus⁴ A F#m⁷



 But with the truth out, ba - by,

Gsus² D


 I be - long to you.

A Em⁷ G



 I could trip, and I want you to know that ev -'ry time I think that I

Dsus² F Em⁷




 think I should go I re - ceive strange trans -

1.

2.

D.S. al Coda

A

To Coda ♪

-mis - sions.

Asus⁴

♪ Coda

Asus⁴

A

Em⁷

I could trip and I want you to know, ev'ry-

Gadd9

D

F

time I think that I think I should go I re - ceive-

Em⁷

A

Asus⁴

D.S. to fade

those strange trans - mis - sions.

DECEPTIVELY YOURS

WORDS & MUSIC BY PETER MALICK

♩ = 112




1. I could - n't make a change_____
 (2.) _____
 (3.) _____

I might - 've known you had
 in the thick night,
 he cleared his throat to say___



found a,
— air,
— I put a - no - ther
— the pe - dal love.
— “I won’t give down.
— you no bail.”



I sat at home all night
As the si - ren s wailed
Shack - led with chains or love
bask in the lone - ly pale
and I sat a - lone and
I knew that I had bought



— prayed of my bed - stand light.
— not know - ing what was to come.
my own cof - fin nails

1, 2. Through the
3. I hear your

BOOGIEWOOGIE.RU

BOOGIEWOOGIE.R.D.

The musical score consists of two staves. The top staff is for the voice, starting in E♭ major (chords: E♭, G, Fm) and transitioning to B♭ major (chord: B♭). The lyrics describe a scene in a cheap motel where the singer is being stared at from a distance. The bottom staff is for the piano, showing harmonic changes and supporting the vocal line. The score concludes with a final section starting in B♭ major (chord: B♭).

tear in a cur - tain in a cheap mo - tel
sweet voice call - ing out my name as I stare from my six foot cell

you made the call to lie
I heard the words

And from beyond

1. Cm

 3fr

Fm


2. I saw a black cloud



I did - n't hear_ a sound,
on - ly the shell_ on_ the ground..

BOOGIEWOOGIE.RU

The sheet music consists of two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat), indicated by a 'B' with a flat sign. The music is divided into measures by vertical bar lines. Chords are indicated above the staves, such as 'Cm' and 'Fm'. The lyrics '2. There was a scream some - where-' are written in the middle of the page. A 'Guitar' part is also mentioned. The piano keys are color-coded with various colors (yellow, green, blue) to indicate specific fingerings or techniques.

Fm

3. I tried not to be - lieve _____ the scene that I could see,

Cm

— it felt like days passed by.

Fm

Be - fore I turned a - way _____ I felt a diz - zy sway —

Cm

D.S. and fade on Gtr. Solo

and the gun in my hand. Stood be - fore a judge.

ALL YOUR LOVE

BOOGIEWOOGIE.RU

WORDS & MUSIC BY SAM MAGHETT

♩ = 60



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Cm⁷

fool a - round.
days.

All your love,
All your love,
All your love,

Piano sheet music for the first section, featuring treble and bass staves. The piano part consists of chords and eighth-note patterns.

Cm⁷

ba - by, can it be mine.
ba - by, don't fool a - round.
I've got to have it one day.

Piano sheet music for the second section, featuring treble and bass staves. The piano part consists of chords and eighth-note patterns.

G⁷

I hate to be the one,
Love is the one thing ba -
Don't you leave me pret-ty ba - by,

Piano sheet music for the third section, featuring treble and bass staves. The piano part consists of chords and eighth-note patterns.

F⁷Cm⁷

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- by that one that you left be - hind.
 that you won't find on the ground.
 please come on back this way.

1-3. | 4.

2. All your come on back this
 3. *Instrumental*
 4. All your

Cm⁷
3fr

way. And give me all your

Repeat ad lib. to fade

love. Give it to me right now.

THINGS YOU DON'T HAVE TO DO

BOOGIEWOOGIE.RU

WORDS & MUSIC BY PETER MALICK

$\text{♩} = 120$

(M.) 1. I walked down the dia - mond stud - ded con - crete can - yon
(F.) 2. Bill does - n't call me a - ny - more, I hear he's found re - li -
(M.) 3. I hear voic - es cry - ing out, ech - oes on the bou - le - vard.

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B^b

E^b

B^b

no - bo - dy looked me in the eye.
-gion.

(F.) Tried to fly to the
(M.) He's watch - ing Ben - ny Hinn with a big
Con - ten - tious, ramb - ling in-

E^b⁷

B^b

E^b⁷

moon, on - ly made it to the sky.
blonde ap - pre - tice beau - ti - cian.
-can - ta - tions of some se - nile bard.

(M.) I was
(F.) All the
(F.) There's

B^b

E^b

B^b

look - ing for an un - dy - ing truth that had a sin - gle friend.
words and ges - tic - u - la - tions that came be - fore,
too much go - ing on round here to keep my head from spin - ning.
they don't seem to mean a thing.

E^b
xx

B^b
xx

E^b
xx

(F.) And I'm search-ing for a clear con-nec-tion with-out a di-gi-tal
(M.) You can feel fine to drop a dime if you're ev-er
And this con-stant ac-ce-la-ra-tion blurs a-ny ties

B^b
xx

E^b
xx

Gm
3fr

F
xx

— send.—
hang-ing by a string.
to the begin-ning. }
Ain't it just a lit-tle

E^b
xx

B^b
xx

Gm
3fr

E^b
xx

B^b
xx

sca-ry some times to find the lies that you know to be true.

To Coda ♪

E^b
xx

B^b/D
xxo

Cm⁷
xx
3fr

B^b
xx

I'll find you smi-ling 'bout the things you don't have to do.

This musical score is for a Boogie Woogie piece. It includes two staves: a treble clef piano staff and a bass clef guitar staff. The piano part features a variety of rhythmic patterns, including eighth-note chords and sixteenth-note runs. The guitar part provides harmonic support with chords like E♭, B♭, Gm, and F. The score is annotated with lyrics from the song, such as "(F.) And I'm search-ing for a clear con-nec-tion with-out a di-gi-tal" and "I'll find you smi-ling 'bout the things you don't have to do." Chord boxes above the staves indicate the progression: E♭, B♭, E♭, B♭, E♭, B♭, E♭, B♭/D, Cm⁷, and B♭. The guitar part also includes a '3fr' (three finger) instruction. The overall style is dynamic and bluesy, typical of early rock and roll.

BOOGIEWOOGIE.RU
D.S. al Coda

1.

(M.) (Things you don't have to do.)

Coda

Things you don't have to do.

(Both) Things you don't have to do. Things you don't have to

do.

Things you don't have to do.

HEART OF MINE

WORDS & MUSIC BY BOB DYLAN

 $\text{♩} = 96$

The musical score consists of four staves. The top staff shows a piano part in G clef, 4/4 time, with a key signature of one flat. The second staff shows a guitar part in G clef, 4/4 time, with a key signature of one flat. The third staff shows a piano part in G clef, 4/4 time, with a key signature of one flat. The bottom staff shows a piano part in G clef, 4/4 time, with a key signature of one flat. The score includes lyrics for three stanzas of the song.

E^b
xx

A^b
4fr

The

1. Heart of mine— be still.
 2. Heart of mine— go back home..
 3. Heart of mine go back where you've been...



*You can play with fire—
but you'll get the bill.
You've got no rea - son to wan - der no rea - son to roam.
on - ly trou - ble with you is if you let him in.*

—

*Don't let him know,
Don't let him see,
Don't let him hear,*

—



*don't let him know that you love him.
don't let him see that you need him.
don't let him hear where you're go - ing.*

*Oh, don't be a fool, don't be
Oh, don't push your- self ov - er the line.
Oh, un - tie the ties that bind.*

—

B^b

E^b

blind, heart of mine.
— heart of mine.
— heart of mine.

8

Guitar

A^b 4fr

3

A^b 4fr

3 3

E^b

3 3 3 3



3

To Coda Θ

D.S. al Coda

Θ Coda

Guitar

Heart of mine, so ma -

- li - cious and so full_ of guile.

31

The musical score consists of two staves: a piano staff and a guitar staff. The piano staff uses standard notation with a treble clef, a bass clef, and a key signature of one flat. The guitar staff uses a standard tuning diagram with a treble clef. The score includes several sections: a main section starting with a treble clef and a bass clef, followed by a section starting with a bass clef. The piano part features various note patterns and rests. The guitar part includes chords like B-flat major (xx) and A-flat major (A-flat major 4fr). The vocal part is indicated by lyrics: "Heart of mine, so ma-", "li - cious and so full_ of guile.", and "- li - cious and so full_ of guile.". The score concludes with a section labeled "D.S. al Coda".

I give you an inch— and you take a mile—
 Don't let your - self fall.—
 don't let your - self stum - ble. Oh, do the time.— don't do the
 crime, heart of mine.—

D.S.S. to fade